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BEACH BOYS

AUSTRALIA MAGAZINE

WITHOUT FEAR OR FAVOUR NOR ANY REGARD FOR ACCURACY

THE BOYS TOUR



DOWN UNDER

ISSUE 24

Beach Boys

AUSTRALIA

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA

ISSUE 24

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FROM THE EDITOR

Well folks, here's another issue. Need I say more? This time it looks like we MIGHT see the Boys again. It's only been 12 years. That long you say! At present, nothing is really definite, so keep your fingers crossed and start saving for your tickets!

As from this issue, SUBSCRIPTION COSTS will be raised \$1 per subscription to offset a rise in postage ONLY. Although production costs have steadily been rising about 15% per quarter, we have decided to hold off passing that increase onto subscribers; at least until we can no longer not afford to. If you have any comments about the cost, please write it. We'd like to hear from you. Are we asking too much ... too little?

SPECIAL THANKS this issue to Bill Koumarelos, Jane Gordon, Brian Gari and The Correct Perspective whoever you are.

One final note: Best wishes to all for the Christmas period and have a good one whether it be white, red, yellow or whatever. Hope to have you all with us next time.

a CALIFORNIA MUSIC production

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From the Twilight Zone

THE TOUR?

Okay, what tour you may ask? Yes, it's on again. The "Clayton's" tour ... the tour you have when you're not having a tour. Or is it? Here at BBA we have been aware of the impending tour for some months, but as you will find in Dave James' informative article (elsewhere in this issue), what shape and personnel this supposed tour will be made up of is (at present) anyone's guess. At this stage, even venues are not certain although the push for an open air show on Bondi Beach is in the news.

Presently there are plans for the group to appear on the beach for Australia Day (January 26) celebrations. This will also include a Parade of Beach Beauties, surfing, skateboarding and roller-skating demonstrations. The crowd attendance is expected to be upwards of 60,000 and there will also be an attempt at the world record for the biggest barbeque. At the moment there is no official word on a full blown tour, but rumours are rife. A new promotional company called PROPHET PROMOTIONS are supposed to be organising the event, but the last word will no doubt be left up to Waverley Council who are the local governing body for the area. The theme of the day will be "The Family"(!!!!) and the proposed ticket prices are \$31.50 for adults and \$16.50 for persons under sixteen.

However, do not get your hopes up because with the current situation in America as regards the Beach Boys personal affairs, just making the final decision to come will be a chore. Also, the group can make more money playing one night in America than they could playing six shows around Australia. So who knows what will happen. Let's just hope that THIS TIME something might happen. After all, we've heard and seen it all before

OFF THE TOP WITH

LAWRENCE "THE PROFESSOR" LAVERY



I find it a struggle to even pen this article because the letters I've received and the phone calls made since June point only one way - DOWN! Things don't look good within The Beach Boys' camp. This will be the shortest piece I've done to date.

I sincerely hope that in the next few issues of BBA I can write something with a little inspiration behind it like in issues 6, 9 and 13. It will all depend on two things:

- i): The JANUARY '91 DOWNUNDER visit by THE BEACH BOYS and
- ii): Brian's 2ND SOLO lp.

Their 30th Anniversary will take care of itself!

My interview with ex-Rolling Stone Mick Taylor will feature in issue 25 (hopefully). What I will mention from this interview was the reason for Mick leaving The Stones; he wanted to grow creatively. He is still involved with them though.

Brian left for the same reason and Mick agreed with that. Will Brian do a Mick and get involved with his former band now and again? Stay tuned dudes!

NOTE: I have not used clever metaphors, ginormously complex words or one iota of Latin. I have written a very simply article. This humble author signs off.

See ya next issue.

Surf's up!

LAWRENCE LAVERY (1.11.90)



NEWZ MEDIAWATCH NEWZ THE BEACH BOYS & BRIAN WILSON

- * Recently released on CD - SURF'S UP, HOLLAND and SUNFLOWER. Reviews next issue.
- * "Problem Child" is still unreleased as a single in Australia. The movie debuted on Oz screens on 20th September.
- * COCKTAIL finally made it to Oz tv on Sunday, 23rd September as "Movie Of The Week" on ATN/SEVEN network
- * SUMMER DREAMS is now available locally as a rental video.
- * Released recently was the "soundtrack" to the tv show CHINA BEACH. Included on the set is WILSON PHILLIPS' version of Tim Hardin's "Reason To Believe" (off their lp).
- * Coca Cola have been using a "refurbished" version of "I Get Around" for tv adverts.
- * Also Beach Boys' related is the use of Rick Henn/Sunray's "I Live For The Sun" as an advert for Suzuki Sierra. It is a RERECORDED version, but not by any originals.
- * WILSON PHILLIPS have been receiving reasonable tv exposure with their "Release Me" music video and adverts for their debut album. The A.R.I.A. chart placings so far:
 "HOLD ON" (Debut June 17) - 26-11-5-4-2-3-3-5-7-17-16-17-30-43-42-OUT (Oct 7)
 LP (Debut June 17) - 46-29-27-13-8-7-13-17-19-22-24-42-44-46-OUT-50
 "Release Me" Debut in BREAKERS on 19.8.90, then returned to BREAKERS 16 and 23 September and 7 October.
 Both singles and LP hit the #1 spot in America.
- * From BEACH BOYS STOMP in the UK, news has filtered through of some "new" Brian Wilson solo tunes: "Someone To Love", "Water Builds Up" (from "Let's Go To Heaven In My Car"), "Don't Let Her Know", "Make A Wish", "Let's Stick Together", "Is There A Chance?", "Rainbow Eyes", "Do You Have Any Regrets", "Concert Tonight" and "The Spirit Of Rock And Roll". Thanks to the guys at STOMP.
- * Mike Love was recently interviewed by Merrell Fankhauser (ex-leader of the early sixties surf band The Impacts) for the tv show CALIFORNIA MUSIC, shown nationally to 15 million viewers in 89 cities across the United States and in Puerto Rico. Mike and Merrell talked about the good old days when The Beach Boys and The Impacts played at the Rose Garden Ballroom in Pismo Beach; the Beach Boys touring schedule and some new songs the group will soon be releasing. Mike's current project TEACH was also discussed. The show is shown twice each week on the Channel America Network and can also be picked up on dish on S2 Ch5. Viewing time nationally is every Wednesday at 1PM EST and 10AM PST.

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i live for the sun the sunrays FEATURING RICK HENN

The REAL story behind THE SUNRAYS. Were they just Beach Boys' clones or did they really have something to say? Who were they? What was MURRY WILSON's involvement? Did he really produce the group? The answers to these questions and more can be found by ordering CALIFORNIA MUSIC issues 73 and 74; the I LIVE FOR THE SUN 'zine.

SPECIAL PRICE for BOTH issues (includes AIR o/s) \$10US CASH or \$8 for Aussies. Send CASH ONLY to BBA SUNRAYS OFFER - P.O. BOX 106 NORTH STRATHFIELD 2137 AUSTRALIA

MY PART IN THE BBS UPCOMING TOUR

OR

HOW I WALKED INTO THE LOCAL NEWSAGENCY AS FAR BACK AS AUGUST AND
 FOUND OUT THE NEWS WITHOUT READING IT IN THE PAPER

DAVE JAMES

It was late one ordinary Tuesday afternoon towards the end of August. Today "I JUST GOT MY PAY" and was "WAITING FOR THE DAY" to end. I was driving "BACK HOME" "IN MY CAR" when I suddenly realised that "IT'S GETTING LATE" so I had better grab a paper before the newsagency closed. I pulled "IN THE PARKING LOT". They were just about to close as I rushed through the door. I thought that was "GOOD TIMIN'". Picking up the paper I walked to the counter. Drat it ... he was on the phone. "I'll serve you in a minute mate", was the cashier's reply. He continued, "Hello ... It's me ... John ... Listen ... "HAD TO PHONE YA" "TO CELEBRATE THE NEWS" ... Yeah, I've finalised that Beach Boys' tour by selling my business ... Yeah ... I'm finally going to "MAKE IT BIG".

Well I just stood there like a "DUMB ANGEL" and thought this must be "A BULL SESSION WITH THE BIG DADDY" or maybe this guy's a "CUCKOO CLOCK". I sensed that he would be on the phone for awhile so since I only lived literally across the road, I zipped across to my "LITTLE PAD", ran "IN MY ROOM", picked up the latest issue of BBA and then rushed back to the newsagency. "SURF'S UP", he was still on the phone as I casually stuck BBA under his nose. As he was talking he looked at me in almost disbelief, "Listen ... I'll talk to you later", he said to whoever was on the other end of the line and then abruptly hung up.

I could tell he was "STOKED". "Well I'll be a "MONKEY'S UNCLE"", he said to himself. "IN THE BACK OF MY MIND" I knew that it was "JUST A MATTER OF TIME" before something like this would happen. I told him that I was just "PASSING BY" when I overheard his conversation, so I rushed home to get BBA so as to be able to introduce myself and the magazine. "Are you a professional journalist?" he asked. "No, I sell soft-toys ... I'm the "MAN WITH ALL THE TOYS"", "DING DONG", he replied. "It must be fate us meeting like this. Have you got time for a coffee next door?"

Over coffee he said, "Listen ... I'll tell you "A THING OR TWO" providing you tell no one until the deal is secured. "THAT'S NOT ME" to divulge something told in trust", I replied.

Well he told me that he'd just been on the phone to Tom Hulett last night and that The Beach Boys had definitely agreed to come and in fact, they were looking forward to "KEEPING THE SUMMER ALIVE" in Australia. As he was talking, a few hundred questions flooded into my mind. "What about Brian Wilson ... is he coming?" "Yes ... we've got the go ahead from Dr. Landy" he answered. "Well what about Mike Love ... you must know that he's doing his own thing and that The Beach Boys have been using a replacement", I enquired. A concerned look suddenly came over his face. After explaining to John all the intricacies involved with the band, he realised that I could assist him greatly.

"Have you heard the new song "Problem Child"?" I asked him. "No ... have you got it?". "Of course" I replied. I explained to him that I had a rare US import cassette and that I was one out of maybe 10 in Australia with it. "Can I hear it? Where do you live?" I pointed "AT MY WINDOW" across the street. We rushed out. He "SHUT DOWN" his shop, dragged his wife in one hand with him as we left "HONKIN' DOWN THE HIGHWAY".

"TAKE A LOAD OFF YOUR FEET", I said to them as I slipped the cassette into the tape deck. They loved it. John's wife was bopping along with a smile from ear to ear. "SHE'S GOT RHYTHM", I said to him. "ROCK & ROLL TO THE RESCUE", was her

answer. "Dave ... can you tape this for me as I have a major meeting next Friday with multi-million dollar corporations for possible sponsorship. Plus, could you fill the cassette with their latest music, plus all the good concert performances as I need to sell the Beach Boys as a live band to any possible sponsors. I'll be over at the shop tomorrow. Could you "BE HERE IN THE MORNING"?"

To make a short story long, I was in contact with John often over the next few months, swapping information and ideas. During that period he told me that Mike Love was coming ... then maybe he wasn't ... then Brian was coming ... then maybe he wasn't. Then he informed me he couldn't find a sponsor game enough to invest their money after The Beach Boys' bad reputation as a result of their antics the last time they were here. I suggested to him to try Coca-Cola as they had an advert on tv at the time that utilised The Beach Boys' "I Get Around" as its main theme. "Great idea", he exclaimed. "I'll phone them now ... Come back around 1pm and I'll tell you how it went". I returned as requested and he informed me that Coca-Cola were indeed interested. "I have an appointment with them next week", he said excitedly.

OCTOBER 25th. The latest news from John is that Brian may not come. That will probably depend on whether he releases his long awaited second solo album, tentatively titled THE SPIRIT OF ROCK AND ROLL. If it is released, Brian will probably opt out of the tour in lieu of some self promotion. As far as Mike Love is concerned, there apparently is a lot of friction between him and the rest of The Beach Boys, so his appearance on the tour is now debatable. In their contract, there must be at least three Beach Boys in the group for the group to call themselves THE BEACH BOYS for live and recording purposes.

According to John, The Beach Boys prefer to play an outdoor venue and so Bondi Beach is seriously being considered. Melbourne, Adelaide and Sydney are definite, with Brisbane a maybe. The Gold Coast (south of Brisbane) is more probable a venue. And finally, the sponsorship looks like it will be supplied by Coca Cola.

In my last conversation with John, he seemed to be nervous and excited at the same time. Financially, he's put everything on the line.

I'm sure we'll play our part attendance-wise to make the tour a success.

"AREN'T YOU GLAD", "IT'S ABOUT TIME" those "PET SOUNDS" once again began "HONKIN' DOWN THE HIGHWAY" to "KEEP THE SUMMER ALIVE". I must stop "GOIN' ON". Hey John, don't forget those backstage passes.

DAVE MARKS continued from PAGE 13

After leaving the band, David attempted to establish himself as a viable recording artist in his own right with such groups as The Marksmen, The Band Without A Name, The Moon and Mathew Moore, but has to this day been largely forgotten. In fact, according to a recent interview, David receives less than \$1,000 a year in royalties, yet most of the songs he played on have been included on countless compilation albums. Now a reformed heroin addict, he lives with his mother in California where he gives guitar lessons for \$7.50 per hour.

And they say rock and roll has a conscience

[MORE DETAILS AND A DAVID MARKS' DISCOGRAPHY CAN BE FOUND IN BBA 2, PAGES 21-2]

ALSO, for hard core DAVID MARKS fans, a video can be ordered from

SURFIN' COLORS PRODUCTIONS: P.O. BOX 4131 CARLSBAD, CA., 92008, U.S.A.

featuring the reformed DAVE & THE MARKSMEN and other South Bay surf bands who attended the 1986 SOUTH BAY SURF BAND REUNION. Please specify PAL/NTSC and BETA/VHS format when ordering. Running time is approximately two hours.

THE SAGA CONTINUES

It is with some amusement that I read Domenic Priore's "article" in the last issue of BBA. Normally I would not be compelled to reply to such misinformed one-sidedness, but Mr. Priore himself invited me with his snide bait ... "I wonder if "The Correct Perspective" knows about that one!". Let me tell you once and for all Mr. Priore, what I know about The Beach Boys and the current situation - Beach Boys/Landy/Brian - you could not imagine.

I can not speak for David James, but as Mr. James has mentioned more than once, he is REVIEWING various songs; not historically dissecting same. A review is generally a personal view of what is being discussed and no less. If you, Mr. Priore, can not accept a view that does not agree with your own, then YOU have a problem. EVERYONE is entitled to their own VIEW and this should be respected. In addition, no where have I read or have been led to believe that Mr. James is purporting to be "the last word on the status of the unreleased catalog of Brian Wilson and The Beach Boys."

Your comprehension of what JOURNALISTIC RESPONSIBILITY actually amounts to is totally inaccurate and by your own actions, you have done precisely what you have accused Mr. James AND anybody who does not share YOUR views.

In no way am I defending BBA as I certainly do not agree with everything I read in the fanzine, but I can accept other views than my own and accomodate them accordingly. It's funny, but the tone and direction of your letter reminds me of the early days when Murry Wilson was trying to force his view on his sons. There was always only HIS view, HIS way and HIS "importance" above all others.

The current situation (which I am afraid, you have ABSOLUTELY no comprehension of) between The Beach Boys and Brian is tragic; tragic for ever/one. Your apparent distaste for commerciality in music is ludicrous. Do you really think that Brian is NOT trying to make a commercial record and would pull out all stops to do same. Come on Mr. Priore ... wake up! Take off your rose coloured glasses and in your "own" words ... "Look, listen ... Vibrate"! There is absolutely nothing wrong with making commercial music. All commercial music is, is essentially music that a large majority of people like. Was not The Beach Boys' early music commercial? Phrases such as artistic integrity sound "real cool" - to use one of your childish comments that otherwise ruined some valuable liner notes in the recent CD issues by Capitol. Making music amounts to attempting to make a hit. Do you think that Sire Records offered Brian the opportunity to record an album simply because they wanted Brian to record! Let there be no mistake about it, they wanted Brian because they thought that they could make some dollars out of it. This is Hollywood Mr. Priore; nobody does anything for anybody unless THEY can get something out of it. You talk about other people living in a fantasy world!

After reading and rereading your almost hymn-like praise of the BRIAN WILSON album, I have to ask the inevitable question ... Is Dr. Landy paying you! The BRIAN WILSON album - and I'm not just talking for myself, but for many people in my circle - was a farce! It was no more a Brian Wilson album than "Kokomo" was a Beach Boys' song. Sure there was a connection, but neither of them were "REAL". Brian's creativity was stifled by as much outside interference as The Beach Boys were/are with their current predicament. Brian was NOT ALLOWED to create because it was deemed by all to be too risky. The "What if" factor was very prevalent. What if we give him what he wants and he blows it. What if he has no real talent left. What if he realises he can do without us! Mr. Priore, you will never know what the real story is because you are such a music bigot. You can not see that there are other sides to the story; but worst of

all, especially for the readers of "your" publications - you project yourself (or other equally misguided individuals do it for you) as THE expert, as the ONE and ONLY person who has the insight. This is unfair and even more damaging than what you accuse others of. For example, the book you published concerning the SMILE period of the Beach Boys career was simply compiled by you. Apart from your (at times childish) remarks, the bulk of the book was simply xerox's of previously published articles; the reproduction of which infringed numerous copyrights, but you have been acknowledged as the "author" of the publication. Come on Mr. Priore, show us what YOU are made of and do something of YOUR own!

In closing this unintentional long letter, I have to comment on your so-called knowledgeable rantings and ravings about the BRIAN WILSON album (which you featured as numbered paragraphs). Just let me comment briefly on each - using your original numbering system:

- 1:) ROLLING STONE MAGAZINE has been notoriously anti-Beach Boys ever since it began publishing. At the same time, it has often been pro-Brian to the detriment of The Beach Boys. Being awarded "comeback" of the year is little solace as it - at the same time - acknowledges that the person or group concerned had been "out of it" for so long; no longer a force so to speak.
- 2:) Just because a tribute album is put together by a variety of bands (who in essence have no artistic association with the artist involved) DOES NOT necessarily prove anything. If you had a band that was essentially on the fringe musically and finding it hard to get a record out and then you were offered the opportunity to record, but it had to be revolving around a specific theme, would you do it. Right, you may say no, but for every no, there would be another willing to say yes. This therefore sheds an entirely new light on the so-called "tribute" concept! I don't see any big established bands involved in a "tribute" to BRIAN WILSON album. Also, the COMMERCIALITY of Beach Boys' material has been proven AND Mr. Priore, 14 of the 16 tunes included on the "TRIBUTE" album are recognised as BEACH BOYS songs; not Brian Wilson songs!
- 3:) I'm afraid, this paragraph makes little sense. What is the point you are trying to make. I can tell you one thing, there has been no real appreciation increase for Brian Wilson. For a short time, it was - to use your expression - "cool" - to offer a positive view on Brian, but where are they now when Brian really needs them!
- 4:) What is this "real world" press you talk about; the people whose views you agree with? Who is "everyone that matters"; more of your "relatives"! Who is Art Fein; at least I've heard of Paul Williams - he was one of the writers whose previously published article you reused in that SMILE scrapbook of yours.
- 5:) Absolute fantasy! The same "forces" that were behind "Kokomo" were behind the BRIAN WILSON album. Unfortunately Brian did not have a song in COCKTAIL! The BRIAN WILSON album did not make it any higher in the charts because all the people who liked it for what it was (and not for what it COULD HAVE BEEN) bought it. It is as simple as that. There was just not enough sales!!! If it was not the music at fault, then what was it! There was more promotion behind BRIAN WILSON than any Beach Boys album of the last fifteen years.

In conclusion, I must once again disagree with you. BRIAN WILSON was NOT a very successful venture. It did little to instill any self esteem back in Brian and in fact, made Dr. Landy a much wealthier man. If only you knew what the deal was! The proof they say is in the pudding! What has Brian done since? "It ... put Brian's fingers back in a lot more pies than you can imagine" was your summation of sorts. Mr. Priore, Brian got his fingers burnt and for all our sakes, I hope that the BRIAN WILSON album will NOT be Brian's swansong. It will neither stand up to the test of time, nor be remembered by many other than hard-core fans. Brian deserves more than that!



HAL
BLAINE

TALKS
ABOUT

WILSON

SPECTOR AND BERRY

INTERVIEW CONDUCTED BY BRIAN GARI

It's safe to say that if a record comes on the radio that was recorded in L.A. in the sixties, Hal Blaine was probably the drummer. Hal Blaine has played on over 35,000 tracks during his 25 years in the recording business. Everyone wanted this creative man on their sessions. People like Phil Spector, Jan Berry, Brian Wilson and The Mamas & Papas would not record without him. His work has been heard on over 40 Number One records and 350 Top Tens. BBA was lucky enough to grab an interview with him on his recent trip to New York City to publicise his first book, "HAL BLAINE & THE WRECKING CREW".

HOW DID YOU GET STARTED DOING SESSION WORK?

Earl Palmer, a great drummer, gave my name out. H.B. Barnum, the arranger, helped get me on Sam Cooke sessions with his producers Hugo & Luigi. The engineers would yell that I was playing too loud. H.B. was the arranger and he'd tell the engineers that they better get with it 'cause this was the new sound. I had a beach umbrella with no pole to envelop the sound for isolation. Suddenly, every studio had a beach umbrella. Finally, they got booths.

HOW DID THE NAME "THE WRECKING CREW" COME ABOUT?

Rock and roll was taking over in the early sixties and all the regular studio guys wore white shirts, ties and blue blazers; we on the other hand walked in just dressed in jeans, very casual. These other guys were trained and would say to each other, "those guys (Blaine & The Gang) are gonna wreck the business"! They hated rock. Thought there were only three chords. I remember the arrangers saying "don't tune up ... we're playing rock and roll garbage today". Once in a while a guy would slip and make a nasty remark about the music or a producer and and he was never called again. I loved the music. I used to tell the older guys, "If you smile ... you stay around awhile. If you pout ... you're out".

SINCE YOU'VE WORKED WITH SO MANY OF THE LEGENDARY FIGURES OF THE MUSIC WORLD, PERHAPS YOU MIGHT RELATE SOME STORIES ON A FEW. HOW ABOUT PHIL SPECTOR?

Spector would use four or five guitars, two Fender basses and one upright and lots of percussion. Jack Nitzsche would usually be on piano. Phil would always keep a two-track running. I wouldn't rehearse. When we started to record, I'd just go crazy!

WHAT DO YOU REMEMBER ABOUT EARLY BRIAN WILSON PRODUCTIONS?

Spector was his God ... that's why he cut at Gold Star. It's funny ... I would hear those sessions unfinished and they'd sound like another Four Freshmen record. Then, I'd finally hear the finished product and wow! He knew exactly what he wanted; he was brilliant.

WAS IT JUST BRIAN THERE?

No. Carl was there. Mike Love was there. Dennis wasn't. It's funny 'cause he hired me for the sessions later on. He loved it 'cause he could spend time with the girls while I played on the sessions. Brian always had me come into the

booth to check if the time was just right. I would add little effects like grabbing some empty plastic orange juice containers that were from the machine at the studio and use them for a feel. I used those on "Good Vibrations".

DID BRIAN WRITE OUT PARTS?

Brian came in with chord sheets. We'd all listen to him play the song first at the piano. Then, guys like Steve Douglas would help put together the brass parts.

WHAT WAS THE DIFFERENCE BETWEEN THE HAL BLAINE SOUND ON SPECTOR RECORDS AND THE SOUND ON BEACH BOYS' RECORDS?

Spector liked the high snare and the low tom sound. The Beach Boys' records had a low snare and an up pitch floor tom. Brian liked to fatten the back beat. Both Spector and Brian had the floor tom and snare together.

HOW LONG DID THE SESSIONS WITH BRIAN LAST?

Brian could say goodbye in 15 minutes or 7 hours! He was always focused and ignored visitors. I watched him sign over a small fortune just to get rid of a pestering business associate. He was a great guy. He came over to my house one day with HIS certified RIAA gold records for ME! I couldn't take them. I later found two of them hidden behind my couch. He really looked up to me. He loved how I tiled my swimming pool, so he had my guy come out to his house and do his pool the same way ... only with tile on the bottom as well. This was not only dangerous, but it cost a fortune!

WHEN DID YOU SEE A CHANGE IN HIM?

Terry Melcher called me one day to do a session for Brian. I was told this would be a kind of therapy for him ... be normal ... no cracks. In walked this dishevelled man of over 200 pounds; he looked like a wrestler and shaking his hand. He kept saying "Good Vibrations" and turned to me and asked if I knew the song? I answered it was one of my favourites. Then, he'd leave. We cut three songs with Larry Levine (the engineer), but nothing was released. Brian was much better next time I saw him.

ANOTHER GREAT CALIFORNIA ACT WAS JAN & DEAN. YOU PLAYED ON ALL THEIR HITS? DIDN'T YOU?

Yes, Jan Berry also knew exactly what he wanted. He'd hire me and Earl Palmer to play dual drums. All the drum fills were meticulously designated bar by bar. Jan was a great talent. He was going to medical school and also taking up orchestration. Some of those sessions went on all night and I'd have another session at eight the next morning. Often, I would sleep in the studio to be ready in time for the next session. I loved it!

THE BRIAN AUGER REVIEWS

THE BEACH BOYS SMILE (SPA 02-CD 3317) BOOTLEG

This is a 19 track combination of the two vinyl SMILE discs. It has an almost 6 minute version of "Good Vibrations" and the radio spot to promote the original album. "Bicycle Rider" is misspelled, but considering the good sound quality, this can be overlooked. The disc lasts over 56 minutes and the "Elements" suite is put in the correct order (as opposed to some pressings that scatter the material). The tracks are broken down into categories of vocals, instrumentals and rehearsals. The cover is in full colour and the eight page booklet has notes and beautiful photos of Brian and the boys. This is quite unusual for a boot.

THE BEACH BOYS SMILE (SXCD 008) BOOTLEG

There seems to be a barrage of CDs on the market of this legendary unreleased Beach Boys material worth mentioning. The CD is one of the strangest. It starts off with some "live" tracks from the LA LIGHT ALBUM period of the early '80s. The tapes from which this CD is derived run at a slightly faster than normal rate, but are in stereo. There is obvious print-thru on the tape making other tunes bleed through from underneath. This may not sound like a wonderful start, but it is worth mentioning that the version of "Darlin'" here has no horns. "Roller Skating Child" is incorrectly titled "Skating USA". The actual SMILE material is of poor quality and comes from the earliest bootleg vinyl sources. There are 25 tracks in all, running over 65 minutes. There is a booklet with the early SMILE liner notes. The cover photo looks like a black and white xerox of the intended cover with coloured lettering. This CD is only slightly worth the price for the "live" material.

VARIOUS ARTISTS SHUT DOWN - THE BEST OF THE HOT ROD HITS (CAPITOL CDL-57255) CANADIAN IMPORT

In a series of compilations put together by Capitol of Canada, this CD has an interesting array of hits and artists. The BEACH BOYS are represented by three ordinary tracks, "Shut Down", "409" and "Little Deuce Coupe", while Jan & Dean are heard on "Drag City", "The Little Old Lady (From Pasadena)" and "Dead Man's Curve". It is the latter track that is unusual. This version of Dead Man's Curve" is the stereo mix heard on the DRAG CITY album. This is obviously a mistake, but to the consumer's benefit. The track is currently not available anywhere since it is NOT the hit version. The Cheers' "Black Denim Trousers And Motorcycle Boots" is included as is lead singer of that group (and now game show host) Bert Convy. His solo record of "Chicken" is hardly ever seen in these packages. Other acts include The Duals, The Gants, Robert Mitchum and Jimmy Dolan. The sound quality is very good, but the packaging leaves a lot to be desired with its omission of writer's and producer's credits as well as photos of the artists. Perhaps one can't have everything at budget prices.

VARIOUS ARTISTS SURF'S UP DUDE - SURFING MUSIC'S GREATEST HITS (CAPITOL CDL-57254) CANADIAN IMPORT

All right, this is an obnoxious title, but perhaps we should take it with the humour that it was probably intended. Capitol of Canada has decided to do what their US label has only done on vinyl and that is to do a compilation of their surf music related acts. This time the consumer benefits from the CD sound quality. Some of the artists are making their first appearances in this format. One such example is the Fantastic Baggys. Their surf classic, "Tell 'Em I'm Surfin'", never even charted, but was covered (using the same backing track) by Jan & Dean. This version features its writers Phil (P.F.) Sloan and Steve Barri on vocals. THE BEACH BOYS are represented three times with their usual fare. Jan & Dean are also included on two tracks and these are not re-recordings so often found nowadays. The Marketts are heard on their standard tracks, "Surfer's Stomp" and "Balboa Blue". Since there weren't enough original hits to include by other artists, The Ventures perform "Wipe Out", while Jerry Cole delivers "Pipeline". "The Theme From The Endless Summer" by The Sandals rounds out the package, making the listener revel in the feeling of a bubbly ocean foam. The sound quality is very good and is mostly stereo. The budget price is great. but the lack of photos and writing and production credits can make a great set of heavies turn to sand.

THE BEACH BOYS
SURF IN THE USA
(SOUNDWINGS 102.1002-2) SPANISH IMPORT

Seems like the Hite Morgan/Beach Boys/Candix demo sessions are fair game now. These tracks appear everywhere under every title imaginable. Doesn't this title bear a very close resemblance to one of their non-Candix hits? This CD was made in Austria, but comes from Spain. Confusing? Certainly seems that way. There are the 7 Hite Morgan tracks in fair quality, but they also included the usually misrepresented Marketts tracks "Balboa Blue" and "Surfer's Stomp". How do these original hits seem to always get hooked in with this set? There are no liner notes at all. The most intriguing thing about this otherwise uninteresting pressing is the front cover photo. The shot is a colour outdoor photo of the group circa 1966. It does not include Brian, but does reveal Bruce.

THE BEACH BOYS
SURF'S UP
(CAPITOL CDL-57240) CANADIAN IMPORT

This is a companion piece to the LITTLE DEUCE COUPE CD also issued by the same label. Don't be misled by the title; "Surf's Up" is NOT included on this compilation. This is only Capitol material and a ridiculous collection at that. Perhaps its only redeeming feature is once again the cover photo. (The LITTLE DEUCE COUPE CD also had an interesting alternate session photo). This is a shot from the DELUXE album photo shoot in the water and on the beach. The tracks are mostly duophonic and have no continuity. The only stereo tracks are "The Girls On The Beach" and "Don't Worry Baby". What do "Barbara Ann", "You're So Good To Me" and "Help Me, Rhonda" have to do with the surf? Speaking of "Help Me, Rhonda", the version utilized here is from the TODAY album with the fake fade outs. Very funny production, but hardly what one might remember as the hit. Any production or wrtler's credits? Not a chance!

★★★ DAVID JAMES LIVE ★★★

FREE PLUG ... FREE PLUG ... FREE PLUG ... AN INVITATION FOR YOU

As you may or may not know, I have a weekly radio show on SYDNEY RADIO, 2RES-FM 89.7 every Saturday night from 8.30-11.00pm. It's called DAVE JAMES LIVE. A fun show with music, contests, etc. and a special appearance every second Saturday of the month by "THE BIG KAHUNA" who plays the latest and the greatest in surf and beach music.

Of course, I naturally play plenty of Beach Boys throughout the show and particularly during 10-11pm, some hard to find and rare gems from the boys. If you live in Sydney, you now have the opportunity to hear those songs you have been hearing about for so long (and which are missing from your collection).

If you have any Beach Boys related material that you would like to request, please write to me with your lists and mention that you are a BBA member. Also if you have any questions that you would like answered, send 'em in. Then tune in to find out the answers. OR if you want, you can phone me on air. The phone number is (02) 331 3000. The address to write to is:

DAVE JAMES LIVE - c/o RADIO EASTERN SYDNEY, P.O. BOX 343, PADDINGTON, 2021

STILL
DAVE MARKS LIVES!

THE DAVE MARKS ERA 1962-1964 BY DAVID GROSE

Like most people, The Beach Boys like to keep the secrets of their riotous playful past locked away and hidden from public ridicule. In this article I'd like to deal with DAVID MARKS' involvement with the group. Sure Steven Gaines showed us the darker side of the group after they had reached the top. Remember, getting there is half the fun ... or is it?

David Marks at the age of twelve was one of the original Beach Boys to sign with Capitol Records in 1962. He had originally replaced Alan Jardine who had opted (at the urging of his parents) to go back to college and study dentistry after the band had released their first single "Surfin'" in late 1961. Apparently at that time Al did not think that the band had much of a stable future.

So how was David recruited?

Well David originally lived across the street from the old Wilson house in Hawthorne, California. He had been learning the guitar with Carl Wilson and both he and Carl would often jam together. While this was taking place, Brian busied himself singing with a bunch of school friends at various assemblies and parties. By this time Dennis had become interested in music and began to learn the drums. Once the original band began to take shape (ie. Brian, Dennis, Carl, Al and cousin Mike Love), David began to participate in the practise sessions.

Once Al had let his plans be known for returning to college, Murry Wilson and the group approached David's parents for permission to use the young guitarist as a replacement. They said yes and Dave was recruited as the new rhythm guitarist. He also took on the role of backing vocalist with Carl. Incidentally, during these early practise sessions the band recorded "Surfin'" behind Dave's back. Perhaps this was an omen of what was to come.

David's first appearance as a member of The Beach Boys was at the Bel Air Bay Club where they were all dressed in ugly mustard coloured coats. At this time they were not called The Beach Boys, but The Pendletons (for the simple reason that Pendleton shirts were popular with the local surf crowd). Although the group were aiming their music at the young beach crowd, even at this early stage they were receiving a lot of negative feedback. Their audience were quick to recognise the fact that "The Beach Boys" or "The Pendletons" were really not "one of them". Dennis was the only member of the group who had some knowledge of the emerging surf scene, but he was not a "real" surfer.

An independent promotions man by the name of Russ Regan is credited with coming up with the name "THE BEACH BOYS" and although the group themselves hated the name, their record company was enthusiastic. As a result, "Surfin'" was released under the group name of THE BEACH BOYS and The Pendletons were lost to legend.

Now christened THE BEACH BOYS, the band had to contend with a great deal of resentment from the beach crowd, an audience they were supposedly appealing to. It was almost a weekly ritual for them to be the victims of an unsympathetic audience. Fights were very much a common sight with alcohol and jealousy (and resentment) becoming a lethal cocktail.

The band's first release for Capitol Records became a huge success, thanks largely to the efforts of Murry Wilson whose payola-styled incentives worked miracles at times. Murry was a shrewd businessman, a fact that David would discover only too well in years to come.

With the backing of a major record label and their own innate talents, The Beach Boys quickly picked up a broader following ... and a more sympathetic one and soon found themselves touring all over the U.S.A., playing numerous one night stands at a hectic pace. The guys were now famous, a fact that literally went to their heads. They did anything and everything and in fact it wasn't uncommon for them to arrive home after a tour only to find a pile of bills for damages to motels they had stayed at. In some cases, they were even barred from returning.

Then there were the boyish pranks, like when Dennis painted his penis green and went down to the foyer of the hotel they were staying at to get a couple of Cokes. Trouble was he was totally naked at the time! If this was not enough, there were the girls ... each guy in the band had as many as he could and by all reports Dennis was the undisputed champ! On one occasion the guys were in a record store signing autographs. Nothing unusual about that? Huh! But then the itching started. Brian's words were, "Yep, we got 'em!"

David participated in all of these shenanigans as well as other unsavory behaviour such as the occasional pilgrimage to whore houses. David was only fourteen when all this was taking place. Whenever Murry Wilson was present, he tried to supervise the band members as best he could. He would fine individual members for swearing and unruly behaviour and girls were definitely barred. However, he was not always present on the tours and so the guys were often left to their own devices and with sympathetic tour managers, allowed to get away with nearly anything.

By late 1963 The Beach Boys were riding high on a wave of popularity, but for David Marks time was running out. He was a marked man. Now popular all over America and worldwide, Al Jardine reconsidered his dental vocation and wanted back in as a group member. At first it was not such a problem as he replaced Brian who had started to reduce his touring participation with the group. Brian's reluctance to tour only infuriated an already paranoid Murry and as the power struggle between Murry and Brian increased, so too did Al's foothold within the band. This effectively left two non-family members (Marks and Jardine) to receive a piece of the financial action and this even further aggravated Murry. Al had still not officially signed any recording contract, so his cut was still negotiable. But David was in for a full share. It was also at this time that David's parents began arguing with Murry over their son's money which did little to ingratiate David in Murry's eyes. This all eventually led to various pressures being put on David to hand in his pendleton shirt. One good example of this was the famous surfboard promotional picture. David was at the extreme right of the picture and at every opportunity Murry would conveniently cut or tear him off!

Eventually the pressure got too much for David and during a road trip to Chicago for a gig he announced that he was quitting the group. He had been aware of Murry's attitude towards him for some time and so he (David) often went out of his way to aggravate the domineering manager of the group.

With David's departure, Al took over as rhythm guitarist and Brian returned to the road for a short time. "Fun, Fun Fun" was the first Beach Boys' single released to feature Al Jardine. It was issued in February 1964, yet the group toured Australia in January 1964 minus David Marks even though his name and photo was used in the bio and tour program! It is also interesting that very few photos exist featuring both Al and David together. Contrary to popular folklore, they were both in the group at the same time on and off.

CONTINUED ON PAGE 5

THESE SONGS WERE NOT RELEASED - THEY ESCAPED

PART 10

[A REVIEW OF RARE AND UNRELEASED BEACH BOYS' SONGS]

by DAVID JAMES

This issue - MIKE LOVE and CELEBRATION

ALMOST SUMMER (SOUNDTRACK)	MCA 3037	1978
CELEBRATION	PACIFIC ARTS PAC7-122	1978

Mike Love's solo material comes to an end with this issue ... did I hear applause?!!

The next two albums under discussion are by Mike Love's CELEBRATION band and are hard to categorise; mainly due to the diversity of styles, eg. summer music mixed in with jazz. The main reason for this mixture is the make-up of the "band" itself, particularly RON ALTBACH and CHARLES LLOYD. Both are excellent musicians in their own. Lloyd is a respected jazz saxophonist and woodwind virtuoso with several solo albums to his credit (one of which - WAVES - will be reviewed in the future due to the appearance of several Beach Boys). Ron Altbach on the other hand is an excellent pianist and composer. The other members of CELEBRATION vary on both albums with LOVE, LLOYD and ALTBACH the main creative force throughout.

ALMOST SUMMER (SOUNDTRACK) - MCA RECORDS MCA 3037

Helping the above trio on ALMOST SUMMER is DAVE ROBINSON (bass and vocals), MIKE KOWALSKI (drums and percussion), ED CARTER (guitar and vocals), WELLS KELLY (bass and vocals), GARY GRIFFIN (synthesizers and electric piano). Others who appeared were ED TULEJA (guitar) and STEVE DOUGLAS who plays and sings vocals on "Cruisin'" and "Almost Summer".

This is actually the soundtrack for the 1978 Universal movie of the same name. Nine out of the eleven featured tracks are by CELEBRATION, the remaining two being by HIGH ENERGY ("We Are The Future") and FRESH ("She Was A Lady"). The other three tracks that make up SIDE TWO - "Football", "Island Girl" and "Christine And Bobby" - have little if any Mike Love involvement and are more jazz influenced. Hence their exclusion in this review. Therefore, what we have left is SIDE ONE and here it is ...

10a: ALMOST SUMMER (SOUNDTRACK)

SIDE ONE

"ALMOST SUMMER"

Written by Brian Wilson and Mike Love, it shouldn't have been a surprise to see it enter the American charts and peak at #28. It's a good commercial piece of pop; sort of a cross between "The New Girl In School" and "School Days". It doesn't evoke the imagination as "Do It Again" does, but it's still fun to listen to as a piece of California escapism ... just as it should do.

"SAD, SAD SUMMER"

Composed by Mike. As you may already have guessed, I as a rule do not get excited about a Mike Love ballad, but this song is an exception. except for

one major problem. Clocking in at 3:40, to me it's too long. There's some nice, light jazz flute work from Charles Lloyd which begins the song and lasts for about a minute before Mike begins singing about lost love. If the intro and the main song were shortened by about thirty seconds each, it would have been perfect.

"CRUISIN'"

Again composed and sung by Mike, this is a good slice of West Coast living. It may well have been the inspiration for the "Still Cruisin'" single. The main difference is that in "Still Cruisin'" The Beach Boys are admitting their age whereas in "Cruisin'" they're still in highschool. It would have been better without Mike's nasal twang, but it's still enjoyable.

"LOOKIN' GOOD"

This is a rocky instrumental showcasing Ron Altbach's piano and Charles Lloyd's sax. It's basically the same instrumental arrangement as "She's Got Rhythm". It's also fun to listen to and at 2:04 long, it's also hard to resist.

"SUMMER IN THE CITY"

Composed by Lovin' Spoonful member John Sebastian, this old classic is given a good tough workout with lead vocals by Dave Robinson. There's a great guitar from Ed Carter in there gnawing away at your brain too.

"IT'S O.K."

Composed by Brian and Mike, this one lacks the vitality of the 15 BIG ONES' version, but it's okay!

CELEBRATION - PACIFIC ARTS PAC 7-122

[Produced by Ron Altbach]

To me, this is the best MIKE LOVE/CELEBRATION album released. They completely changed their image from the school/cruisin' themes of the previous lp to a more adult and adventurous effort. It's also more of a group product with Mike singing lead on only three songs - Dave Robinson on six and Paul Fauerso on one. It's also great to hear versions of rare/unissued Brian songs such as "Gettin' Hungry" and "How's About A Little Bit". The excellent "Country Pie" (that was showcased on the Beach Boys' 1978 tour of Australia) was also included. The album does have it's failures, but the high spots make it compulsory listening.

10b: CELEBRATION

SIDE ONE

"GETTIN' HUNGRY"

Composed by Brian and Mike, this SMILEY SMILE track is given a totally new lease of life with its compelling Reggae/rock treatment. For those of you who found the original not as good as it could be for whatever reasons, this version may well be a way of really enjoying a good song. Even at 4½ minutes long, it's a pleasure. Some nice smooth guitar work from TIM WESTON adds quality to the song and the steel drum gives it an unusual feel. Plus great vocals with Mike singing in his deeper register. A good idea that works well.

"SAILOR"

Written by Ron Altbach and Dave Robinson and sung by Robinson, this may not officially be a Beach Boys' track as I'm unsure to what extent Mike was involved. Still, for what it's worth, there's reference to "Sail On Sailor"

with the title sung and repeated in the fade-out. It's the type of song Loggins and Messina would have loved to record in the mid-seventies. Up tempo and uplifting.

"LOVESTRUCK"

Written by Eddie Tuleja and Ron Altbach, this is another good catchy tune, again sung by Robinson. It's got a bright and happy feel that makes it good enough to listen to as a better than average album track.

"SHE'S JUST OUT TO GET YOU"

Composed by Mike, this is a real surprise. The Honeys/Spring also recorded a version of this tune in 1978, which makes one wonder if there isn't a Beach Boys' version lying around somewhere. Even though Mike gets full composing credit, it's good enough for Brian to claim as his own. In fact, until I checked the credit, I thought he did, particularly with The Honeys/Spring cutting it as well. Anyway, it's a great upbeat, happy track with top vocal arrangements performed and sung with vitality. The lead vocal is by Mike.

"I DON'T WANNA KNOW"

Again composed by Mike, this song is also unusual in so far as it was first done solo by Mike on his unreleased 1978 lp FIRST LOVE (see review in BBA 23). A good bluesy track sung by Dave Robinson with some tasteful guitar licks from Tim Weston. It's a very good song totally unlike Mike's usual style of writing. Again, if it wasn't for reading the credit, I would never have guessed that Mike had anything to do with it at all. It just goes to show what Mike can do if he really tries.

SIDE TWO:

"STARBABY"

Another Mike Love composition and sung by Paul Fauerso, this is a nice track done as a medium paced ballad with some pretty female backing vocals adding a nice heavenly touch. There's a real smooth sax break in the middle as well.

"GO AND GET THAT GIRL"

Written by Eddie Tuleja and Ron Altbach, this is yet another hidden gem on this album as it was also done by The Beach Boys on the 1977 bootleg Xmas lp and sung by Carl. Dave Robinson sings the lead on this rendition and even though the production of this is more slick, I feel that the Beach Boys' cut has the edge; mainly due to Carl's raunchy vocal delivery. It's a good catchy song whichever version you chose.

"HOW'S ABOUT A LITTLE BIT"

This was originally sung by The Beach Boys and found in two unreleased bootleg lps titled CALIFORNIA FEELING (issues 1 and 2). The CELEBRATION track is also sung by Mike with vocal arrangements similar in construction to the original. However, this version has more punch and is all the better for it.

"SONG OF CREATION"

Written by Ron Altbach and Dave Robinson and sung by Robinson, this is a good, funky song with a gospel feel to it. Some nice honky tonk piano work.

"COUNTRY PIE"

The best has been saved for last. Written by Eddie Tuleja and Ron Altbach, I first heard this tune when it was sung live by The Beach Boys during their 1978 tour of Australia. At the time I thought they were promoting it as a single, but sadly no. Nevertheless, it has appeared on this album. The credits say the vocals were handled by Dave Robinson, but it sounds suspiciously like Mike Love. It really doesn't matter though as whoever sings it has done a fine job. It has a great catchy sing-a-long chorus as well.

Well that's about it for Mike Love's solo output, except for a few one-offs such as adverts for Budweiser utilising "Be True To Your School" and several Charles Lloyd songs including the hypnotic "TM". These will be reviewed at a later date.

NEXT ISSUE will feature CARL WILSON's solo material. That will be a celebration!

IT'S ABOUT TIME BY DAVE GROSE

Those of you out there who bother to read my articles will have noticed that I have never actually defined any of the band's music that I don't like, for one reason or another. So here it is ... my list of the WORST that The Beach Boys have had to offer in nearly thirty years of music.

1: LADY LIBERTY

Released in 1986 as a b-side. A cheap re-worked version of "Lady Lynda" (a song that was a huge success here and in the U.K.) this new version is that bad that it's not worth putting pen to paper. Lyrically, it's a rather pitiful attempt at flag waving American style.

2: I'M BUGGED AT MY OL' MAN

When this was redone in 1976 (as part of a Beach Boys' tv special) as a parody, it worked. However, in my book the released version that appeared on the SUMMER DAYS [AND SUMMER NIGHTS] album didn't. The song was at that time simply a blatant attempt to try and copy Jan & Dean's renowned use of sarcasm. All Brian did was prove that he too can put out rubbish. Avoid the song like the plague.

3: HAD TO PHONE YA

Originally written for a girl group, this song is a disaster right from the word go. The Honeys' version makes this version by the Boys sound completely wimpish. Brian and Mike should be ashamed of themselves.

4: BARBARA ANN

Originally a hit for The Regents back in the fifties ... a fact that's been forgotten. Why this song became such a monstrous hit is beyond me. To this day it's still the most recognised Beach Boys' tune, yet it's a load of rubbish; a childish tune for a childish crowd.

5: COME GO WITH ME

Yet another attempt at covering a fifties song; this time one by The Del-Vikings. This song became a surprise hit for The Beach Boys in England three years after it had originally been released as a single (by The Beach Boys) in 1978. It went Top Ten second time around.

6: HEY LITTLE TOM BOY

Totally boring. Way too wimpish and a total embarrassment coming from a group of middle aged men who could do a lot better and have done so ... thank God!

7: YOU'RE WELCOME

Not really a song, but more a chant. For a group at its creative peak to come up with a b-side like this, is just not acceptable. One of the big disappointments of the sixties.

8: SUMAHAMA

A typical Mike Love ballad. Musically, Bruce Johnston does a good job, but it lacks decent vocals and lyrics. Even re-releasing it as a b-side in an alternate version didn't help. A dead loss if ever I heard one.

9: HERE COMES THE NIGHT

Speaking of losers. This version of the song released in 1979 was a total disaster. Even releasing it in three or four different versions did not help. Produced by Bruce Johnston, it must be pointed out that it was more a joint collaboration between The Beach Boys and the Curt Becher led version of California Music. With a lead vocal by Carl Wilson, this song ends up a total write-off and deserves every bit of criticism. Why redo something that has already been done some ten years earlier ... and why get outsiders to record it under your name? AND why the hell release rubbish like this?

10: TM SONG

This song was obviously an attempt to be clever, funny and advertise one's own philosophical views; none of which worked.

11: TEN LITTLE INDIANS

The band's second single for Capitol Records. Too painful to listen to grown teenagers singing a children's song.

12: COUNTY FAIR

Well I suppose everyone's got to start their career somewhere. Mike's vocal is a put-off and that "chick"'s got a voice that just won't go away.

13: GIRL DON'T TELL ME

This track I basically dislike because it's just too average. It's a stereotyped song that could well have been done by anyone ... and better.

14: LITTLE GIRL (YOU'RE MY MISS AMERICA)

Definitely an amateur job; based too much on the doo-wop style. They should have stuck to their own style.

15: IT'S JUST A MATTER OF TIME

This was built up to be a great Brian Wilson classic, yet based on the same style that was used for the song I previously mentioned, it failed for the same reason (and more). This song definitely lacks lyrics and enthusiasm as it drifts off into oblivion.

THE BEST OF BBA WILL SHORTLY BE AVAILABLE. IT IS CURRENTLY BEING PRINTED AND AS SOON AS WE RECEIVE OUR COPIES THEY WILL BE DISTRIBUTED.

As you can see, it is my opinion the band has had failures throughout all of its career. Fortunately though, nearly all of these have been either mere album tracks or b-sides; and as such used as filler material. My only two main criticisms of the band's releases are these:

i) The band's use of cover versions whereby they merely try to copy the original instead of rearranging the song and giving it that special Beach Boys' formula that has worked with such great songs as "Student Demonstration Time" or "California Dreamin'".

ii) Doing cover versions of one's own songs is a cardinal sin in the music industry and the fastest way to wind up on Rock's scrap heap. Look at what happened to Jan & Dean.

* 30 BIG ONES *

THE OBJECTIVE PERSPECTIVE

The upcoming 30th Anniversary represents yet another millstone or at least a milestone for The Beach Boys. It's timely to check on plans for the celebration.

You may recall 15 BIG ONES and the hype of "Brian's Back". This time the group is promoting the theme "Brian's back in Five Minuets". No one really knows where he is or what he's doing, but we are asked to be patient while he stretches out musically or possibly, just horizontally

Anyway, if Brian can't be exploited, then Mike has some interesting musical ideas to transcend the group's meditation. His album's working title is SUMAHAMA DAYS (AND SUMAHAMA NIGHTS!). The cover features the boys aboard a junk in an oriental harbour. The group are dressed in Japanese costumes. Unfortunately, Al Jardine missed the photographic session because of Asian flu. Most of Mike's music is already in the can. This represents a set back; although Mike is flushed with tunes. Some of you probably have a sneaking suspicion that Mike hasn't hit on anything new. Well you're right. It's all been done before on a West Coast shore.

Capitol Records are keen to package a record befitting the group's 30th Anniversary. Capitol acknowledges that over the years, some songs have appeared on several, if not all, GREATEST HITS or compilation albums. To avoid similar criticism, this release will ignore all past hits and anything remotely resembling a Brian Wilson classic. Instead, the tentatively titled album - MISSHITS - will contain twenty nine lacklustre tunes along with one Brian Wilson original. This song is from the seventies when Brian was at the peak of his post creative, vegetative period. The complex tune is called "California Feeling". Weak lyrics demand inclusion on this album. Where else could you hear "smell the grapefruit on the grapefruit tree". The song ends on a sour note and is really a bit of a lemon.

Capitol are taking a risk releasing MISSHITS, but then again, substance has never been a consideration. If sales are promising, another repackage titled TEDIOUS YEARS OF HARMONY will milk the occasion for everything it's worth. After all, there is every likelihood the boys' current popularity may diminish by the time their 50th Anniversary rock and rolls around.

A mammoth concert year is also in store for Beach Boys aficionados all over the world (Australians, don't hold your breath). The group will have a hectic year so don't be surprised if not all of them perform at each venue. Don't be disillusioned if not one Beach Boy appears. Remember, being a fan all these years lowers your expectations, but oddly enough increases your enthusiasm, even when confronted with clones.

This scenario of forthcoming events may seem fanciful, but it's no more exaggerated than the goings-on over the last twenty-nine years!



LETTERS

ADDRESS ALL CORRESPONDENCE TO:
P.O. BOX 106, NORTH STRATHFIELD, 2137

✱

DEAR BBA,

Regarding BBA #23 - another fine issue. However, your David Grose really doesn't understand the way The Beach Boys' world works. Constructive criticism is always welcome, but ...

It took an incredible amount of sensitive negotiating to get even one bonus track on each CD. As for what's left in The Beach Boys' vault, I'm afraid that Mr. Grose would be grossly disappointed. There just isn't that much there.

I don't think Mr. Grose has any idea how much hard work and dedication went into making these CDs, because if he did, he'd be writing thank you letters to the people at Capitol instead of trying to make Beach Boys fans feel that they'd been cheated.

I would love to know what (besides more SMILE and PET SOUNDS outtakes, Honda 55 and a few other oddities) Mr. Grose thinks should have been included and which bonus tracks should have been left off, keeping in mind that the master tape library is woefully incomplete and that all of The Beach Boys AND DR. LANDY had to approve each bonus track.

His comment that the bonus tracks have a commercial ring to them is absolutely ridiculous. Who besides a fanatic would want to hear an alternate version of "Little Honda"? I look forward to Mr. Grose's list of what should have been on the CDs.

Let's look at the real facts. If Capitol was just doing this to cash in, they would have issued each album alone on one CD, there would have been no bonus tracks and no booklets. Just like the Japanese did last year. Mr. Grose seems to be one of those people who looks at a bottle of vintage wine that's just been opened and complains that he wants to hear the pop of the cork. Sure, we all have the Beach Boys lps and probably the hardcore fans even bought the Japanese CDs at a ridiculous price (I did).

But give Capitol some credit. These CDs are designed to appeal both to fanatics and the casual fans who may only have ENDLESS SUMMER. By putting two lps on one disk, Capitol is trying to give value for money and introduce this great music to new fans. It seems to have worked. Except for Mr. Grose, the hardcore fans are happy. The press is giving the packages great reviews, they're selling quite well for reissues (sorry, Mr. Grose, but these "Twoofers" sell less than 50,000 each and aren't all that profitable) and lots of critics who never heard TODAY or FRIENDS or ALL SUMMER LONG are writing to say that in addition to the hits, The Beach Boys sure put out some great albums.

If you must attack Capitol, go after EMI in England, where they issued SUMMER DREAMS right on top of these "twoofers" and didn't even use the remixed CD masters for their umpteenth hits package.

Or criticise the extremely cynical STILL CRUISIN' or the very mediocre MADE IN THE U.S.A., but don't be such a spoil sport for all of us with scratchy lps who are thrilled to be able to listen to our favourite music with terrific fidelity.

As for the liner notes, I know for certain that my notes are not 100% accurate. It is impossible to get to the "truth" in The Beach Boys' story; actually, all that matters is the music, but Capitol asked me to write something to accompany the songs.

Despite the fact that The Beach Boys themselves reviewed the notes and I spoke with people like Gary Usher, Chuck Britz, etc. many times, there are definitely factual mistakes in there.

And I should add, what sometimes seem to be errors are not always the result of vague memories, but more because people don't like being sued so they're afraid to tell the truth.

We're only all doing our best, Mr. Grose and we don't have much choice than to rely on ancient recollections as opposed to anything you or I might have heard. After all, as you point out, neither of us was there, but at one time or another I've talked to the main participants and observers who were at those sessions and tried to get at the "truth".

DAVID LEAF, U.S.A.

✱

DEAR BBA,

Thanks for issue #23. I hope we can continue trading PARTY (our 'zine) for yours"

I enjoyed the David James reviews of the CD bonus tracks. I was wondering what the new lyrics to "Let Him Run Wild", "Dance, Dance, Dance" and "Don't Back Down" were and agreed with your/his opinion that "I Do" by The Beach Boys was superior to The Castells. On "Graduation Day" I thought that was Dennis saying, "I'll be back in ten minutes" (devilishly) - not Brian, but I don't hear too well so this explains my not understanding those new backgrounds!

The Doonesbury comic was great! Gary Trudeau is the husband of news reporter and BB fan, Jane Pauley. It was also good to see a woman's perspective on the BBs work. I've always felt Brian's music was sensitive, not sexist.

Oh, Gordon Speldewinde's review of "the girls", "the fillies", etc., etc., of Wilson Phillips I found disconcerting. Aren't we ALL aware that females over the age of 18 appreciate and deserve being referred to as WOMEN. Even Wilson Phillips thought of "The Girls" as a possible name for the trio, but abandoned it. Perhaps they realise that they're women now as well, eh boys/men? I do agree with his analysis of their music and the want for more vocals by Carnie and Wendy. Oh heck Gordon, who cares what I think.

For PARTY! send two international reply coupons to:

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WARNING. It's a satirical 'zine about the Beach Boys and their fans.

[EDITOR: "Women" are a strange breed. When they are young they want to be women and when they are old they want to be referred to as girls; or they appreciate it more. Gordon's reference to WILSON PHILLIPS as "fillies" was in fact not of his own doing. He originally had "lassies", but me in my infinite wisdom substituted "fillies". The definition of the word "filly" that I have at hand is that of a "vivacious girl" and the colloquial meaning of girl (at least in the Collins Australian Pocket English Dictionary) is "a woman of any age". Anyway, who cares, "girls" or "women", they sure can sing and that's what we are interested in, right Ms. Gordon?]



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✱

DEAR BBA,

With regards to David Grose's column in issue 23; I have just seen the Boys (Carl, Al, Bruce and Mike) in Syracuse, NY on August 23; Mike seemed to definitely be a part of the band, getting along on stage well with the group and joking around; as well as the rest of the group joking with him. Also, Billy Hinsche and Mike Kowalski were both on stage.

While I'm not yet a connoisseur of Beach Boys concerts, this was one of the finest ones I've seen. They did an excellent performance and did most of the STILL CRUISIN' tunes (much to the pleasure of my 9 and 6 year old) along with the typical classics. I'd say they still have the magic. Now if they would just release an album of "new" material.

JIM McHALE, USA

✱

DEAR BBA,

Here in Germany, the last set of Capitol CDs has just arrived and although the choice of bonus tracks is somewhat disappointing, there are some highlights.

Another bootleg CD (double) has been issued with two concerts from Stockholm (late 1964) and Syracuse NY (May 1971) respectively. Some rare songs are featured, including "Vegetables", "Cool, Cool Water" and "It's About Time". The quality is quite good. The details are: IT'S ABOUT TIME (Scorpio 64-B-1410/11)

CALIFORNIA SAGA, the Beach Boys German Fan Club, has finally managed to get permission from Capitol to press our own special 7" featuring the German version of "In My Room" and "Land Ahoy". It comes with a picture sleeve and is on the original dark maroon label with the silver Capitol logo on it which was used for their sixties 45s over here. The pressing is a limited edition of 500 copies. I have some copies left (\$20 plus \$4 postage and handling). If you want larger quantities contact:

MANFRED SCHMIDT: AM BURGBERG 20 D-5010 BERGHEIM, GERMANY

P.S. "Problem Child" is the worst production of a Beach Boys' song I've ever heard. Forget it!

GERHARD HONEKAMP, GERMANY.

✱

DEAR BBA,

It was a relief to get your long awaited issue #23. As usual, within, there was plenty of information to discover.

Brian's hopefully soon to be released second album should be interesting. "The Spirit Of Rock And Roll" is one of my all time favorites of his. With a good promotion from his record company, who knows, he could have a well deserved solo hit! After he delivers this album, I hope that Sire Records doesn't dump him. Also, I wonder if he will dedicate the record to his old friend Gary Usher?

I doubt that the San Diego Yacht Club would christen their new vessel from a title of a Beach Boys' classic, but it would be an ideal tie-in for record and video coverage. Better still, the guys may come up with a new song for the boat boat - S.O.S.

Is there anyone at BBA or anyone else who can give me some information. I would like to know about Beach Boy and Brian appearances in USA TV shows, mainly sitcoms and soap operas; particularly I would like to know the title of the show AND the title of the episode that they showed up in.

LEX MANSON, NEW ZEALAND

[EDITOR. Okay, anyone out there willing to help Lex out. It would make a good article. Send any info into BBA and we'll make sure Lex receives it]

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